Contents

Examination Requirements .............................................................................................................3
Assessment Objectives ................................................................................................................3
Reading tips and strategies ..........................................................................................................4
Answering the questions: step by step .......................................................................................5
Answering Question 1 ..................................................................................................................6
Answering Question 2 ..................................................................................................................7
Answering Questions 3 and 4 ......................................................................................................7
Answering Question 5 ..................................................................................................................8
Subject Terminology ...................................................................................................................9
Revision: Extracts and Questions ...............................................................................................11
Examination Requirements

In this section of the exam, you are being tested on your ability to read and understand a literature extract taken from the 20th Century (written in the 1900s).

Details of the exam are as follows:

- Section A of the paper (answer Section B Creative Writing first!)
- Worth 20% of your whole English Language qualification
- 1 hour in total
- You are given one extract
- You have 5 questions to answer in total
- 10 minutes of the time should be spent on reading and understanding the extract
- 50 minutes should be spent on answering the questions

Assessment Objectives

It is really important that you understand the Assessment Objectives (AOs) for this section of the exam. Each question will assess a different, or multiple, Assessment Objectives. Once you are familiar with the demands of each AO, you will be able to identify the demands of the questions and answer accordingly.

<table>
<thead>
<tr>
<th>Assessment Objective</th>
<th>Description</th>
<th>Assessed in</th>
</tr>
</thead>
<tbody>
<tr>
<td>AO1</td>
<td>• Identify and interpret explicit and implicit information and ideas</td>
<td>Question 1</td>
</tr>
<tr>
<td></td>
<td>• Select and synthesise evidence from different texts</td>
<td></td>
</tr>
<tr>
<td>AO2</td>
<td>Explain, comment on, and analyse how writers use language and structure to</td>
<td>Questions 2, 3 and 4</td>
</tr>
<tr>
<td></td>
<td>achieve effects and influence readers, using relevant subject terminology</td>
<td></td>
</tr>
<tr>
<td></td>
<td>to support their views</td>
<td></td>
</tr>
<tr>
<td>AO4</td>
<td>Evaluate texts critically and support this with appropriate textual</td>
<td>Question 5</td>
</tr>
<tr>
<td></td>
<td>references</td>
<td></td>
</tr>
</tbody>
</table>
Reading tips and strategies

Reading tips

The key to being successful in this section of the exam, is to ensure you have fully understood the text. This is called comprehension.

The extract might range from 600 words to 1000 words, so it is important you practice some reading strategies to make sure you know how to read for meaning.

1. **Read and engage with the context at the top of the extract**
   At the top of your extract, you will notice one or two lines, often in italics, which give you some background information (context) to the extract. It might tell you what type of novel the text has been taken from, or it may summarise what the text is about. Whatever it says, it is a great ‘route’ into the text – this will give you an idea of the text before you even read it.

2. **Stop and summarise**
   After you have read one paragraph, maybe two paragraphs, stop and make two or three bullet points about what you have just read. You can do this in the margin of the text – the examiner won’t mind. This will help you digest what you have just read, before moving on to the next paragraph or section.

3. **Re-read the text**
   One of the biggest tricks to reading comprehension is to read and re-read the text. After all, this part of the exam is a ‘reading exam’, so reading the text more than once is a great start. A good strategy is to read the text three times, with each reading asking yourself the following:
   - 1st Reading: What is the main idea(s) in the text?
   - 2nd Reading: What happens, stage by stage, in the text?
   - 3rd Reading: How will I answer this question (focusing on one question at a time)

Understanding vocabulary tips

An important thing to remember in a reading exam, is that there is no expectation whatsoever that you understand every single word used in the text. That would be unrealistic.

When reading the text, keep in mind the following strategies to help you understand any unfamiliar vocabulary:

1. **Do not be ‘put off’ by unfamiliar vocabulary**
   During your first reading of the text, it is important that you remember that there will be words in the extract that you have not heard before. You must not let these put you off, or deter you from the exam – you can still understand the text, and answer the questions, without understanding every single word.

2. **Try to work out the meaning using the context**
   If you come across an unfamiliar word, one of the best strategies is to try and work out the meaning of the word through the context of the text, and through the context of the question. Ask yourself the following questions to help with this strategy:
   - What is the overall text about?
   - What tone or vibe do I get from the sentence?
   - What would make sense in this sentence?
3. **Use the ‘root word’ to help you work out meaning**
   The ‘root word’ is a word before it has been transformed or amended. The bits we add on before the root words are called ‘prefix’ and the bits we add on at the end of a root word is a ‘suffix’. A great tip is to try and remove any prefix or suffix, to see if you can identify with the root word left.

4. **Check for any given meanings**
   Sometimes, the exam board will provide you with some definitions for words that they feel you may not be able to work out using the strategies above. Often, these words are marked with an asterisk (*). If you notice any words that have the * then ensure you turn over the page to see the definitions as you read. It might even be worth noting next to the word what it means, just in case you forget at any point.

**Answering the questions: step by step**

After you have read the texts (you have ten minutes to do this remember!), you need to make a start answering the five questions.

You must start from Question 1 and work your way through to Question 5 – the reason for this is that the questions start from the opening of the extract, and work through the text until the very end. This helps you engage with the text even more.

If you follow the step by step guide below when approaching a question, you can’t go far wrong:

1. **Read the question really carefully – twice.**
   Sometimes we can ‘rush read’ and not engage with the question properly. Make sure you take time to understand the demands of the question.

2. **Underline or highlight the key words in the question**
   Make sure you ONLY highlight the key words. Highlight all of it simply changes its colour. Be selective and highlight the important words.

3. **Work out which Assessment Objective is being assessed**
   It is worth remembering beforehand which AO is being assessed in which question (see previous page). However, if you cannot remember, you can work it out by asking yourself the following questions:
   
   - Am I required to just recall information? (AO1 – Q1)
   - Am I required to analyse the craft of the writer? (AO2 – Q2,3,4)
   - Am I required to include my own opinion and evaluate my ideas? (AO4 – Q5)

4. **Engage with the bullet points below the question (if there are any)**
   Sometimes, the questions are accompanied by a few bullet points which tell you what the question is expecting. It is so important that you ensure these bullet points are addresses in your answer. Highlighting the key parts of these would be useful too.

5. **Rule off the section of text on your extract**
This is really important. If the question asks you to focus on ‘Lines 1-10’, you must clearly identify this on your copy of the text. Ensure you have a ruler in the exam and ‘rule off’ below the section of text you are focusing on. If you write about anything outside of these lines, you will achieve 0 marks.

6. **Re-read the section of text with the question in mind**  
Read the section of text once again. This time, keep the demands of the question in mind – what exactly is it are you looking for?

7. **Underline/highlight short phrases (3-4 words in each phrase) that you can use in your answer**  
As you read, start highlighting or underlining really specific parts of the text that you could use in your answer. It is really important that you don’t select long-lifted parts of the text here; the exam board want short, specific, relevant phrases in your response.

8. **Decide which phrases you will use in your response – circle them**  
The examiners want to see you starting from the beginning of the specified section of the text, and ‘tracking’ your way through until the end. This will help you show ‘full coverage’ of the part of the extract you have been asked on. Use the guidance below to help you select your evidence:

5 mark question (Q2) – 3-4 short, relevant phrases – x1 beginning, x1 middle, x1 end of the section of text.

10 mark question (Q3,4,5) – 5-6 short, relevant phrases – x2 beginning, x2 middle, x2 end of the section of text.

9. **Construct your response – keep an eye on time**  
This is the hardest bit. Keeping an eye on the clock, answer the question. Remember the Assessment Objectives required for each question – don’t waste time doing something that may not be required. The timings for each question are roughly outlined below:

- Q1 (5 marks) – 5 minutes  
- Q2 (5 marks) – 5 minutes  
- Q3 (10 marks) – 13 minutes  
- Q4 (10 marks) – 13 minutes  
- Q5 (10 marks) – 13 minutes  

*Note: these timings include reading/engaging with the question and extract.*

**Answering Question 1**

The facts:

- 5 marks available  
- It will often ask you to ‘list’  
- Assesses A01 (Identify and interpret explicit and implicit information and ideas; select and synthesise relevant evidence from different texts’)  
- Spend approximately 5 minutes on this question

Question stems:
- List [number] things you learn about ______
- Write [number] facts about ______
- What does the writer say about ______

Tips/hints:
- Select the correct number of answer required
- Be selective when quoting (one or two words if possible – be really specific)
- Don’t overthink these questions – they are the easiest on the paper and are just checking that you can recall information

**Answering Question 2**

The facts:
- 5 marks available
- It will ask you about writer’s craft and HOW the writer is using language
- Assesses AO2 (Explain and analyse how writers use language and structure to achieve effects, using accurate subject terminology to support responses)
- Spend approximately 5 minutes on this question

Question stems:
- How does the writer create the idea that...
- How does the writer create the impression that...
- Explore how tension is built in the extract...
- What impressions are created of the character and how has the writer achieved these impressions?
- How does the writer make the lines tense and dramatic for the reader?

Tips/hints:
- Ensure you select and analyse 3-4 short phrases in your response
- Make sure your phrases ‘track through’ the text – they should start from the beginning of the specific section of the text, and ‘track through’ the text until the end
- Ensure you begin with the phrase ‘The writer’ to start your sentences – this shows you are focusing on the HOW part of the question
- Use PEE sentences, NOT paragraphs – the exam board do not want repeated or circular analysis. Say what you want and then move on.
- Make sure you identify word classes, language devices and structural devices where you can – say why these have been used
- Avoid ‘feature spotting’ – this is where you simply say what devices there are, without saying why they are there
- When analysing a simile, metaphor or personification, make sure you say ‘creates the image of...’ and describe the specific image created to the reader
- Ensure each PEE sentence is focused on the question

**Answering Questions 3 and 4**

The facts:
- 10 marks available each
- It will ask you about writer’s craft and HOW the writer is using language
- Assesses AO2 (Explain and analyse how writers use language and structure to achieve effects, using accurate subject terminology to support responses)
- Spend approximately 10 minutes on these questions each

Question stems:
- How does the writer create the idea that...
- How does the writer create the impression that...
- Explore how tension is built in the extract...
- What impressions are created of the character and how has the writer achieved these impressions?
- How does the writer make the lines tense and dramatic for the reader?

Tips/hints:
- Ensure you select and analyse 5-6 short phrases in your response
- Make sure your phrases ‘track through’ the text – they should start from the beginning of the specific section of the text, and ‘track through’ the text until the end
- Ensure you begin with the phrase ‘The writer’ to start your sentences – this shows you are focusing on the HOW part of the question
- Use PEE sentences, NOT paragraphs – the exam board do not want repeated or circular analysis. Say what you want and then move on.
- Make sure you identify word classes, language devices and structural devices where you can – say why these have been used
- Avoid ‘feature spotting’ – this is where you simply say what devices there are, without saying why they are there
- When analysing a simile, metaphor or personification, make sure you say ‘creates the image of...’ and describe the specific image created to the reader
- Ensure each PEE sentence is focused on the question

Answering Question 5

The facts:
- 10 marks available
- It will ask you about your own opinions on a statement or idea, and you must give your own view
- Assesses AO4 (Evaluate texts critically and use supporting textual references)
- Spend approximately 10 minutes on this question
- The question will direct you to the final part of the text, but you must refer to other parts of the extract in your response

Question stems:
- Evaluate the way in which...
- To what extent do you believe that...
- [Statement] To what extent do you agree/disagree with this statement?

Tips/hints:
- Begin your response with an overview in response to the question, based on the text as a whole (not just the section of the text)
- Decide whether you agree or disagree with the statement/evaluative topic
- Find evidence to support your views from throughout the whole text (including the specified section of extract)
- Write your response ‘tracking through’ the text, from the start to the end, focusing particularly on the extract specified
- Do not repeat already analysed quotations – waste of time!
- Use PEE sentences
- Use phrases such as ‘I feel _____ because it says ‘______’ which makes me think ______
- Use your skills of AO2 to help with the ‘how’ part of the question, but do not worry too much about subject terminology
- Be evaluative and critical throughout – use phrases such as ‘Despite this view…’, ‘on the other hand…’ etc. to show you are weighing up ideas

Subject Terminology

For AO2, the highest weighted Assessment Objective, it is crucial that you include and analyse subject terminology where possible.

‘Subject terminology’ refers to the specific words we use in English.

Use the glossary below to help you learn the key terms.

<table>
<thead>
<tr>
<th>Word classes</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Adjective</strong></td>
<td>Describing word</td>
<td>The red car</td>
</tr>
<tr>
<td><strong>Adverb</strong></td>
<td>Describes the verb, ends in 'ly'</td>
<td>A ran quickly</td>
</tr>
<tr>
<td><strong>Noun</strong></td>
<td>A person, place or thing</td>
<td>Table, chair, England</td>
</tr>
<tr>
<td><strong>Verb</strong></td>
<td>A doing word</td>
<td>He slept alone</td>
</tr>
<tr>
<td><strong>Pronoun</strong></td>
<td>First person – involves the speaker</td>
<td>I, me, my, ours, we</td>
</tr>
<tr>
<td></td>
<td>Second person – direct address</td>
<td>You, yours</td>
</tr>
<tr>
<td></td>
<td>Third person – distant narrator</td>
<td>He, she, her, his, they</td>
</tr>
<tr>
<td><strong>Superlative</strong></td>
<td>The most a word can be</td>
<td>Biggest, happiest, brightest</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language devices</th>
<th>Definition</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Simile</strong></td>
<td>Describing something using like or as</td>
<td>As tall as a skyscraper</td>
</tr>
<tr>
<td><strong>Metaphor</strong></td>
<td>Describing something directly, not meant literally</td>
<td>I am a beast!</td>
</tr>
<tr>
<td><strong>Personification</strong></td>
<td>Applying human characteristics to inanimate objects</td>
<td>The tower stood tall and proud</td>
</tr>
<tr>
<td><strong>Imagery</strong></td>
<td>When strong images are created</td>
<td>The angelic presence emitted light - religious imagery</td>
</tr>
<tr>
<td><strong>Pathetic fallacy</strong></td>
<td>When the weather reflects the mood or atmosphere</td>
<td>The bright sun shone down as I skipped happily down the road. The happiest day of my life!</td>
</tr>
<tr>
<td><strong>Onomatopoeia</strong></td>
<td>Words that sound like their sound</td>
<td>Crash, bang, smash</td>
</tr>
<tr>
<td>Semantic field</td>
<td>When a number of words link to one shared them</td>
<td>Red, hearts, flowers = theme of love</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>------------------------------------------------</td>
<td>--------------------------------------</td>
</tr>
<tr>
<td><strong>Connotations</strong></td>
<td>Association we make with particular words</td>
<td>Light has connotations of religion, hope, optimism</td>
</tr>
<tr>
<td><strong>Hyperbole</strong></td>
<td>Exaggeration for deliberate effects</td>
<td>I was so hungry I could die!</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Structural devices</strong></th>
<th><strong>Definition</strong></th>
<th><strong>Example</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Repetition</strong></td>
<td>Repeating a word, idea or a phrase</td>
<td>I was angry. So angry I could barely breathe!</td>
</tr>
<tr>
<td><strong>Oxymoron</strong></td>
<td>When two opposite words are next to each other</td>
<td>Love/hate relationship</td>
</tr>
<tr>
<td><strong>Rhetorical question</strong></td>
<td>A question that does not require an answer</td>
<td>Who do you think you are?</td>
</tr>
<tr>
<td><strong>Exclamatory sentence</strong></td>
<td>A sentence that ends with an exclamation mark; expression strong emotion or excitement</td>
<td>I couldn't believe it! It was finally here!</td>
</tr>
<tr>
<td><strong>Declarative sentence</strong></td>
<td>A sentence that states or declares something</td>
<td>I am sixteen years of age.</td>
</tr>
<tr>
<td><strong>Imperative sentence</strong></td>
<td>A sentence that demands or commands something</td>
<td>Stop that. Go to bed.</td>
</tr>
<tr>
<td><strong>Interrogative sentence</strong></td>
<td>A sentence that asks a question</td>
<td>How are you doing?</td>
</tr>
<tr>
<td><strong>Juxtaposition</strong></td>
<td>When two or more ideas do not quite fit together</td>
<td>It was a sunny day when I heard the awful news that my father had died.</td>
</tr>
<tr>
<td><strong>Syntactic parallelism</strong></td>
<td>The repetition of a sentence structure</td>
<td>I couldn't stop, I couldn't restrain myself.</td>
</tr>
</tbody>
</table>
Revision: Extracts and Questions

Extract 1: About a Boy (Nicky Hornby)

12-year-old Marcus’s mother and father separated four years ago. Marcus has recently moved from Cambridge to London with his mother. It is his second day at his new school and he has arrived early and gone to the form room to try and avoid some students that have been giving him a hard time.

There were a couple of girls in the room, but they ignored him, unless the snort of laughter he heard while he was getting his reading book out had anything to do with him.

What was there to laugh at? Not much, really, unless you were the kind of person who was on permanent lookout for something to laugh at. Unfortunately, that was exactly the kind of person most kids were, in his experience. They patrolled up and down school corridors like sharks, except that what they were on the lookout for wasn’t flesh but the wrong trousers, or the wrong haircut, or the wrong shoes, any or all of which sent them wild with excitement. As he was usually wearing the wrong shoes or the wrong trousers, and his haircut was wrong all the time, every day of the week, he didn’t have to do very much to send them all demented.

Marcus knew he was weird, and he knew that part of the reason he was weird was because his mum was weird. She just didn’t get this, any of it. She was always telling him that only shallow people made judgements on the basis of clothes or hair; she didn’t want him to watch rubbish television, or listen to rubbish music, or play rubbish computer games (she thought they were all rubbish), which meant that if he wanted to do anything that any of the other kids spent their time doing he had to argue with her for hours. He usually lost, and she was so good at arguing that he felt good about losing. She could explain why listening to Joni Mitchell and Bob Marley (who happened to be her two favourite singers) was much better for him than listening to Snoop Doggy Dogg, and why it was more important to read books than to play on the Gameboy his dad had given him. But he couldn’t pass any of this on to the kids at school. If he tried to tell Lee Hartley - the biggest and loudest and nastiest of the kids he’d met yesterday - that he didn’t approve of Snoop Doggy Dogg because Snoop Doggy Dogg had a bad attitude to women, Lee Hartley would thump him, or call him something that he didn’t want to be called. It wasn’t so bad in Cambridge, because there were loads of kids who weren’t right for school, and loads of mums who had made them that way, but in London it was different.

Revision questions:

- List 5 things you learn about Marcus. (Q1 – 5 marks – AO1)

- What impressions do you get of Marcus in the above extract? Write about the impressions you get and how the writer has created these impressions. (Q3/4 – 10 marks – AO2)

- What impressions do you get of Marcus’s mum in the above extract? Write about the impressions you get and how the writer has created these impressions. (Q3/4 – 10 marks – Ao2)
Set in 2021, no human being has been able to give birth for 25 years and scientists still do not understand why. Here, Theo meets a woman as he walks through Oxford towards Magdalen College.

It happened on the fourth Wednesday in January. Walking to Magdalen as was his custom, he had turned from St. John Street into Beaumont Street and was nearing the entrance to the Ashmolean Museum when a woman approached him wheeling a pram. The thin drizzle had stopped and as she drew alongside him she paused to fold back the mackintosh cover and push down the pram hood. The doll was revealed, propped upright against the cushions, the two arms, hands mittened, resting on the quilted coverlet, a parody of childhood, at once pathetic and sinister. Shocked and repelled, Theo found that he couldn’t keep his eyes off it. The glossy irises, unnaturally large, bluer than those of any human eye, a gleaming azure, seemed to fix on him their unseeing stare which yet horribly suggested a dormant intelligence, alien and monstrous. The eyelashes, dark brown, lay like spiders on the delicately tinted porcelain cheeks and an adult abundance of yellow crimped hair sprung from beneath the close-fitting lace-trimmed bonnet.

It had been years since he had last seen a doll thus paraded, but they had been common twenty years ago, had indeed become something of a craze. Doll-making was the only section of the toy industry which, with the production of prams, had for a decade flourished; it had produced dolls for the whole range of frustrated maternal desire, some cheap and tawdry but some of remarkable craftsmanship and beauty.

A middle-aged woman in well-fitting tweeds, hair carefully groomed, came up to the pram, smiled at the doll’s owner and began a congratulatory patter. The first woman, simpering with pleasure, leaned forward, smoothed the satin quilted pram cover, adjusted the bonnet, tucked in a stray lock of hair. The second tickled the doll beneath its chin as she might a cat, still murmuring her baby talk.

Theo, more depressed and disgusted by the charade than surely such harmless play-acting justified, was turning away when it happened. The second woman suddenly seized the doll, tore it from the coverings and, without a word, swung it twice round her head by the legs and dashed it against the stone wall with tremendous force. The face shattered and shards of porcelain fell tinkling to the pavement. The owner was for two seconds absolutely silent. And then she screamed. The sound was horrible, the scream of the tortured, the bereaved, a terrified, high-pitched squealing, inhuman yet all too human, unstoppable. She stood there, hat askew, head thrown back to the heavens, her mouth stretched into a gape from which poured her agony, her grief, her anger. She seemed at first unaware that the attacker still stood there, watching her with silent contempt. Then the woman turned and walked briskly through the open gates, across the courtyard and into the Ashmolean. Suddenly aware that the attacker had escaped, the doll-owner galumphed after her, still screaming, then, apparently realising the hopelessness of it, returned to the pram. She had grown quieter now and, sinking to her knees, began gathering up the broken pieces, sobbing and moaning gently, trying to match them as she might a jigsaw puzzle. Two gleaming eyes, horribly real, joined by a spring, rolled towards Theo. He had a second’s impulse to pick them up, to help, to speak at least a few words of comfort. He could have pointed out that she could buy another child.

**tawdry**: showy, but cheap and of poor quality

**galumphed**: moved in a clumsy, noisy manner
Revision questions:

- Refer to the final two paragraphs of the extract. How does the writer build tension in these lines? In your answer, write about the tension built and how the writer uses language and structure to do this. (Q3/4 – 10 marks – AO2)

- ‘In the final paragraph of the text particularly, the writer creates an unnerving atmosphere’ To what extent do you agree with this statement? In your response, you should refer to the final paragraph and to the whole text to support your answer. (Q5 – 10 marks – AO4)
In this extract, a young man witnesses the birth of his first child.

It’s a boy, it’s a boy! It’s a little boy.

I look at this baby — as bald, wrinkled and scrunched up as an old man — and something chemical happens inside me.

It — I mean he — looks like the most beautiful baby in the history of the world. Is it — he — really the most beautiful baby in the history of the world? Or is that just my biological programming kicking in? Does everyone feel this way? Even people with plain babies? Is our baby really so beautiful?

I honestly can’t tell.

The baby is sleeping in the arms of the woman I love. I sit on the edge of the bed and stare at the pair of them, feeling like I belong in this room with this woman and this baby in a way that I have never belonged anywhere.

Later my parents are there. When she is done with the hugs and kisses, my mother counts the baby’s fingers and toes, checking for webbed feet. But he is fine, the baby is fine.

‘He’s a little smasher,’ my mum says. ‘A little smasher!’

My father looks at the baby and something inside him seems to melt.

There are many good things about my father, but he is not a soft man, he is not a sentimental man. He doesn’t gurgle and coo over babies in the street. My father is a good man, but the things he has gone through in his life mean that he is also a hard man. Today some ice deep inside him begins to crack and I can tell he feels it too.

This is the most beautiful baby in the world.

I give my father a bottle I bought months ago. It is bourbon. My father only drinks beer and whisky, but he takes the bottle with a big grin on his face. The label on the bottle says ‘Old Granddad’. That’s him. That’s my father.

And I know today that I have become more like him. Today I am a father too. All the supposed landmarks of manhood — losing my virginity, getting my driving licence, voting for the first time — were all just the outer suburbs of my youth. I went through all those things and came out the other side fundamentally unchanged, still a boy.

But now I have helped to bring another human being into the world. Today I became what my father has been forever.

Today I became a man.

I am twenty-five years old.

bourbon: a well-known type of American whisky
Revision questions:

- How does the writer show the narrator's happiness in the extract? In your response, you should refer to how the writer uses language, structure and tone to achieve effects. (Q3/4 – 10 marks – AO2)

- What impressions do you get of the narrator's father in the extract? In your response, you should write about the impressions you get and how the writer uses language and structure to create these impressions. (Q3/4 – 10 marks – AO2)

- List 5 things you learn about the narrator in the extract. (Q1 – 5 marks – AO1)
Eunice is the Coverdale family’s housekeeper. Eunice, together with her friend Joan, has killed the entire family, Jacqueline, George and their two children.

Left alone, Eunice, who had wanted to “see to things,” at first saw to nothing at all. She sat on the stairs. She had a curious feeling that if she did nothing but just went off in the morning with her cases, to the bus stop she had long ago located, to the station, and got to London, it would all be all right. They might not find the Coverdales for weeks, and when they did they wouldn’t know where she was, would they?

A cup of tea would be nice, for she had never had that earlier one, Joan having poured the contents of the pot all over Jacqueline’s bed. She made the tea, walking back and forth past George’s body. The watch on his dead wrist told her it was twenty to ten. Now to pack. She had added very little to her personal property during those nine months apart from what were truly consumer goods—sweets, chocolate, cake—and these she had consumed. Only a few hand-knitted garments swelled her stock of clothes. Everything was packed into Mrs. Samson’s cases in much the same order as it had originally gone in.

Up here, in her room, it felt as if nothing had happened. Pity she had to go tomorrow really, for now there was no one to make her go, and she liked it here, she had always liked it. And it would be even better now that there was no one to interfere with her life.

It was rather early to go to bed, and she didn’t think she would be able to sleep. This was exceptional for Eunice, who knew she could always sleep as soon as her head touched the pillow. On the other hand, the circumstances were exceptional too, never had she done anything like this before, and she understood this. She understood that all the excitement was bound to keep her awake, so she sat looking round the room, looking at her cases, not feeling in the mood for television and rather wishing she hadn’t packed her knitting at the bottom of the big case.

Revision questions:

- List 5 things you learn about Eunice in the extract. (Q1 – 5 marks – AO1)

- How does the writer build tension in the extract? In your response, you should address how language and tone are used to create tension. (Q3/4 – 10 marks – AO2)

- ‘The final paragraph of the text encourages the reader to dislike Eunice’ To what extent do you agree with this statement? In your response, you should focus on the final paragraph of the extract, but also refer to other parts of the text. (Q5 – 10 marks – AO4)
After the attack on Pearl Harbour Japanese troops invade Shanghai and in the chaos Jim, a British schoolboy living in the city, is separated from his mother and father. He returns to his home and waits for his parents to return.

Trying to keep up his spirits, Jim decided to visit the homes of his closest friends, Patrick Maxted and the Raymond twins. After washing himself in soda water he went into the garden to fetch his bicycle. During the night the swimming-pool had drained itself. Jim had never seen the tank empty, and he gazed with interest at the inclined floor. The once mysterious world of wavering blue lines, glimpsed through a cascade of bubbles, now lay exposed to the morning light. The tiles were slippery with leaves and dirt, and the chromium ladder at the deep end, which had once vanished into a watery abyss, ended abruptly beside a pair of scummy rubber slippers.

Jim jumped on to the floor at the shallow end. He slipped on the damp surface, and his bruised knee left a smear of blood on the tiles. A fly settled on it instantly. Watching his feet, Jim walked down the sloping floor. Around the brass vent at the deep end lay a small museum of past summers – a pair of his mother's sun-glasses, Vera’s hair clip, a wine glass, and an English half-crown which his father had tossed into the pool for him. Jim had often spotted the silver coin, gleaming like an oyster, but had never been able to reach it.

Jim pocketed the coin and peered up at the damp walls. There was something sinister about a drained swimming-pool, and he tried to imagine what purpose it could have if it were not filled with water. It reminded him of the concrete bunkers in Tsingtao, and the bloody handprint of the maddened German gunners on the caisson walls. Perhaps murder was about to be committed in all the swimming-pools of Shanghai, and their walls were tiled so that the blood could be washed away?

Leaving the garden, Jim wheeled his bicycle through the verandah door. Then he did something he had always longed to do, mounted his cycle and rode through the formal, empty rooms. Delighted to think how shocked Vera and the servants would have been, he expertly circled his father’s study, intrigued by the patterns which the tyres cut in the thick carpet. He collided with the desk, and knocked over a table lamp as he swerved through the door into the drawing-room. Standing on the pedals, he zigzagged among the armchairs and tables, lost his balance and fell on to a sofa, remounted without touching the floor, crash-landed into the double doors that led into the dining-room, pulled them back and began a wild circuit of the long polished table. The war had brought him at least one small bonus.

**chromium:** a hard grey metal

**abyss:** an endless pit

**half-crown:** a British coin that was used as currency until 1967

**caisson:** a large watertight chamber in which construction work may be carried out underwater

**verandah:** a raised, covered platform that runs along the outside of a house

**Revision questions:**

- List 5 things that Jim does whilst waiting for his parents. (Q1 – 5 marks – AO1)
• In the extract, how does the writer create the impression that Jim is alone? In your response, you should comment on the language and tone and how they are used to create these impressions. (Q3/4 – 10 marks – AO2)

• Evaluate how successful the writer is in creating a positive atmosphere in the extract. In your response, you should include personal opinions with supporting evidence. (Q5 – 10 marks – AO4)
The Ministry of Fear (Graham Greene)

This novel is set in London during the Blitz. In this extract, Arthur Rowe goes to a village fête and is reminded of his childhood.

Arthur Rowe looked wistfully over the railings — there were still railings. The fête called him like innocence: it was entangled in childhood, with vicarage gardens and girls in white summer frocks and the smell of herbaceous borders and security.

Arthur Rowe came along the railings, hesitantly, like an intruder, or an exile who has returned home after many years and is uncertain of his welcome.

He was a tall stooping lean man with black hair going grey and a sharp narrow face, nose a little twisted out of the straight and a too sensitive mouth. His clothes were good but gave the impression of being uncared for; you would have said a bachelor if it had not been for an indefinable married look . . .

'The charge,' said the middle-aged lady at the gate, 'is a shilling, but that doesn’t seem quite fair. If you wait another five minutes you can come in at the reduced rate. I always feel it's only right to warn people when it gets as late as this.'

'It's very thoughtful of you.'

'We don't want people to feel cheated — even in a good cause, do we?'

'I don’t think I'll wait, all the same. I'll come straight in. What exactly is the cause?'

'Comforts for free mothers — I mean mothers of the free nations.'

Arthur Rowe stepped joyfully back into adolescence, into childhood.

He came to these fêtes every year with an odd feeling of excitement — as if anything might happen, as if the familiar pattern of life that afternoon might be altered for ever. The band beat in the warm late sunlight, the brass quivered like haze, and the faces of strange young women would get mixed up with Mrs Troup, who kept the general store and post office, Miss Savage the Sunday School teacher, the publicans’ and the clergy’s wives. When he was a child he would follow his mother round the stalls — the baby clothes, the pink woollies, the art pottery, and always last and best the white elephants. It was always as though there might be discovered on the white elephant stall some magic ring which would give three wishes or the heart's desire, but the odd thing was that when he went home that night with only a second-hand copy of The Little Duke, by Charlotte M. Yonge, or an out-of-date atlas advertising Mazawattee tea, he felt no disappointment: he carried with him the sound of brass, the sense of glory, of a future that would be braver than today.

**wistfully:** feeling or showing a sad longing especially for something in the past  
**herbaceous:** relating to herbs; leafy  
**shilling:** old British currency  
**Mazawattee:** one of the most important and well known tea firms of the late 19th century
Revision questions:

- Explore the impressions created of Arthur Rowe and how the writer creates these impressions. In your response, you should talk about how language, structure and tone are used and their effects. (Q3/4 – 10 marks – AO2)

- ‘In the final paragraph, Arthur Rowe seems to experience strong nostalgia’ To what extent do you agree with this statement? In your response, refer to the final paragraph of the text, and to the text as a whole. (Q5 – 10 marks – AO4)
Extract 7: The Great Gatsby (Scott Fitzgerald)

The novel is set in the 1920s and the narrator, Tom Galloway, has been invited to one of his neighbour's extravagant parties. Tom has never met his neighbour before.

We talked for a moment about some wet, gray little villages in France. Evidently he lived in this vicinity, for he told me that he had just bought a hydroplane, and was going to try it out in the morning.

"Want to go with me, old sport? Just near the shore along the Sound."

"What time?"

"Any time that suits you best."

It was on the tip of my tongue to ask his name when Jordan looked around and smiled.

"Having a gay time now?" she inquired.

"Much better." I turned again to my new acquaintance. "This is an unusual party for me. I haven't even seen the host. I live over there — — " I waved my hand at the invisible hedge in the distance, "and this man Gatsby sent over his chauffeur with an invitation."

For a moment he looked at me as if he failed to understand.

"I'm Gatsby," he said suddenly.

"What!" I exclaimed. "Oh, I beg your pardon."

"I thought you knew, old sport. I'm afraid I'm not a very good host."

He smiled understandingly — much more than understandingly. It was one of those rare smiles with a quality of eternal reassurance in it, that you may come across four or five times in life. It faced — or seemed to face — the whole external world for an instant, and then concentrated on you with an irresistible prejudice in your favor. It understood you just so far as you wanted to be understood, believed in you as you would like to believe in yourself, and assured you that it had precisely the impression of you that, at your best, you hoped to convey. Precisely at that point it vanished — and I was looking at an elegant young rough-neck, a year or two over thirty, whose elaborate formality of speech just missed being absurd. Some time before he introduced himself I'd got a strong impression that he was picking his words with care.

Almost at the moment when Mr. Gatsby identified himself, a butler hurried toward him with the information that Chicago was calling him on the wire. He excused himself with a small bow that included each of us in turn.

"If you want anything just ask for it, old sport," he urged me. "Excuse me. I will rejoin you later."

When he was gone I turned immediately to Jordan — constrained to assure her of my surprise. I had expected that Mr. Gatsby would be a florid and corpulent person in his middle years.

"Who is he?" I demanded. "Do you know?"
“He’s just a man named Gatsby.”

“Where is he from, I mean? And what does he do?”

“Now you’re started on the subject,” she answered with a wan smile. “Well, he told me once he was an Oxford man.” A dim background started to take shape behind him, but at her next remark it faded away.

“However, I don’t believe it.”

“Why not?” “I don’t know,” she insisted, “I just don’t think he went there.”

Revision questions:

- List 5 things you learn about Gatsby in the extract. (Q1 – 5 marks – AO1)

- What impressions do you get of Gatsby in the extract? In your response, you should write about how the writer uses language, structure and tone to create these impressions. (Q3/4 – 10 marks – AO2)

- How does the writer create a sense of mystery in the extract? In your response, you should write about how the writer uses language, structure and tone. (Q3/4 – 10 marks – AO2)